



Paolo Mora

Arrangeur, Compositeur, Directeur, Interprete

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A propos de l'artiste

Violinist in Teatro Comunale di Bologna, he studied in conservatorio "Arrigo Boito" in Parma . He won several important violin competitions such as Perosi in Biella and for important lyrical orchestras(Arena di Verona and Teatro Comunale in Bologna). He has been dedicated on composition and arrangements since 2004: he orchestrated the Concert n.6 for violin and orchestra by Niccolò Paganini (from the manuscript for guitar and violin) and others arrangements for string quartet for "L'Oca del Cairo" editions.

A propos de la pièce



Titre:	thème et variations
Compositeur:	Mora, Paolo
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Instrumentation:	Violon et Piano
Style:	Classique
Commentaire:	thème et variations de "La vergine degli angeli" (Giuseppe Verdi), pour violon et piano

Paolo Mora sur [free-scores.com](http://www.free-scores.com)

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Tema e variazioni

da "La Vergine degli angeli"

P. Mora

Introduzione

Violino

Pianoforte

The Introduction section consists of two systems. The first system shows the Violino part with a melody of eighth notes and triplets, and the Pianoforte part with a dense texture of chords and triplets. The second system continues the same texture. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *mf* and *f*.

Vno.

Pf.

The second system continues the Introduction. The Violino part features a melodic line with triplets and slurs. The Pianoforte part maintains the chordal and triplet accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *f*.

Vno.

Pf.

Tema

The Tema section begins with the Violino part playing a melodic line with triplets and slurs. The Pianoforte part provides accompaniment with chords and triplets. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *p*.

Vno.

Pf.

The third system continues the Tema. The Violino part plays a melodic line with slurs and accents. The Pianoforte part continues with chords and triplets. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *p*.

Vno. 13

Pf. 13

Vno. 16

Pf. 16

Vno. 19

Pf. 19

Vno. 22

Pf. 22

Vno. 25

Pf. 25

Detailed description: This system contains measures 25 to 27. The Violin part (Vno.) features a melodic line with slurs and accents. The Piano part (Pf.) consists of two staves: the right hand plays a rhythmic eighth-note pattern, and the left hand plays a bass line with some rests.

Vno. 28

Pf. 28

Detailed description: This system contains measures 28 to 30. The Violin part (Vno.) includes a triplet of eighth notes in measure 29. The Piano part (Pf.) continues with the eighth-note pattern in the right hand and a bass line in the left hand.

Vno. 31

Pf. 31

f

Detailed description: This system contains measures 31 to 33. The Violin part (Vno.) has a melodic line with slurs. The Piano part (Pf.) features a more active eighth-note pattern in the right hand. A dynamic marking of *f* (forte) is present at the end of the system.

I Variazione

Vno. 34

Pf. 34

Detailed description: This system contains measures 34 to 36, marking the beginning of the first variation. The Violin part (Vno.) is characterized by a continuous eighth-note triplet pattern. The Piano part (Pf.) features a bass line with chords in the right hand, some of which are also marked with triplets. A dynamic marking of *f* is present at the start.

Vno. 37

Pf. 37

Vno. 40

Pf. 40

Vno. 43

Pf. 43

Vno. 46

Pf. 46

Vno. 49 3

Pf. 49 3

Vno. 52

Pf. 52 3 3 3 3

Vno. 55

Pf. 55

II Variazione

8va-----

Vno. 58

Pf. 58

(8^{va})-----

Vno. 61

Pf. 61

Vno. 64

Pf. 64

8^{va}-----

Vno. 67

Pf. 67

Vno. 70

Pf. 70

Vno. 73

Pf.

Vno. 76

8va-----

Pf.

Vno. 79

Pf.

III Variazione

Vno. 82

8va-----

Pf.

Vno. 85 *8va*

Pf. 85

Vno. 88

Pf. 88

Vno. 91 *8va*

Pf. 91

Vno. 94

Pf. 94

Vno. 97

Pf. 97

Vno. 100

Pf. 100

Vno. 103

Pf. 103

IV₃ Variazione

Vno. 106

Pf. 106

Vno. 108

Pf.

Vno. 110 *8va*

Pf.

Vno. 112

Pf.

Vno. 114

Pf.

Vno. 116

Pf. 116

This system contains measures 116 and 117. The Violin part (Vno.) features a continuous sixteenth-note pattern with slurs and accents. The Piano part (Pf.) provides harmonic support with chords and single notes in both staves.

Vno. 118

Pf. 118

This system contains measures 118 and 119. The Violin part continues with sixteenth-note runs and includes some triplet-like groupings. The Piano part consists of chords and rests.

Vno. 120

Pf. 120

Finale

This system contains measures 120, 121, and 122. The Violin part shows a change in texture with some longer notes and slurs. The Piano part has chords and rests. The word "Finale" is written above the staff.

Vno. 123

Pf. 123

This system contains measures 123, 124, and 125. The Violin part features a more active melodic line with slurs. The Piano part has chords and moving bass lines.

Vno. *Cadenza*

Pf. *Cadenza*

Vno.

Pf.

Vno.

Pf.

Vno.

Pf.